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BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME IX

DECEMBER 1, 1915

NUMBER 8



THE PALM-LEAF FAN—BY J. ALDEN WEIR
AWARDED THE POTTER PALMER GOLD MEDAL, 1915

EXHIBITION OF AMERICAN ART



UNVEILING OF DAWN
BY CHESTER BEACH
HONORABLE MENTION,
1915

THE twenty-eighth annual exhibition of American Oil Paintings and Sculpture was opened by a reception on the afternoon of Tuesday, November 16, attended by four thousand guests. This attendance, greater by a thousand than last year, was largely due, no doubt, to the increased membership of the Art Institute, which now numbers more than

six thousand and is daily increasing.

This exhibition will remain in place until January 2. It is a live and varied collection, showing all the tendencies of recent American work. Most of the distinguished painters of the country are represented, including the members of the Paris group, who are now working on this side of the Atlantic, owing to the war.

Three hundred and sixty-five paintings are shown and forty-six pieces of sculpture. The paintings with few exceptions are hung on the line and occupy eleven galleries. Hanging so many and such diverse pictures always presents a difficult problem. It is happily solved this year in several galleries where the paintings are hung with a nicety of color balance and transition that reflects special credit on the jury members who acted as

a hanging committee. The sculpture is distributed through the painting galleries so that each object is isolated and therefore displayed the more effectively.

The jury was composed of the following artists: painters, Colin Campbell Cooper, Paul Dougherty, Oliver Dennett Grover, Paul M. Gustin, Robert Henri, Wilson Irvine, Hermann Dudley Murphy; sculptors, George E. Ganiere and Lorado Taft; and Frederic C. Bartlett and Wallace L. DeWolf, of the Art Committee of the Art Institute. W. Elmer Schofield could not be present. He has been serving for several months in the British army.

It has been the custom of the Art Institute to choose a jury for the American art exhibition that would represent not one art center, but the various sections of the country. This year the jurors came from such widely separated points as New York and Seattle.

The prize pictures are illustrated in this BULLETIN. The prizes were awarded as follows:

The Potter Palmer Gold Medal and prize of one thousand dollars, to J. Alden Weir for his painting, "The palm-leaf fan."

The Norman Wait Harris Silver Medal and prize of five hundred dollars, to Joseph T. Pearson, Jr., for his painting, "In the gloaming."

The Norman Wait Harris Bronze Medal and prize of three hundred dollars, to George Bellows for his painting, "Portrait: Anne."

The Martin B. Cahn Prize of one hundred dollars, to be awarded to a Chicago artist, to W. Victor Higgins

for his painting, "Oka and Walmacho."

Honorable Mention, to Chester Beach for a figure in marble, "Unveiling of dawn."

OTHER EXHIBITIONS

AMERICAN art is further represented in the exhibition of etchings, lithographs and drawings by Joseph Pennell, shown since November 16 in the Print Room. The exhibition is devoted to the Wonder of Work, as Mr. Pennell expresses it, to the pictorial possibilities of skyscrapers and iron works, smoke and steam and "lace of steel." The artist has been engrossed in this subject for years and lectured about it very convincingly to a large audience of members and students on November 18.

Mr. Pennell's work is truly American in that it records a distinguishing aspect of our time and country. And it should

prove illuminating to those who have been blind to the beauty in the familiar and the commonplace.

Mr. Pennell's exhibition will remain until January 2. The annual exhibition of the Atlan Ceramic Club, placed as usual in the Munger Gallery, will close December 6. The very successful loan exhibition of antique English silver, assembled by Mrs. Chauncey J. Blair, closed November 30. It was installed in the rooms of the Antiquarian Society. The silver ranged in date from 1532 to 1836, from Henry VIII to George IV. Chronological arrangement facilitated study. The room adjoining the Hutchinson Gallery is now in use as an exhibition gallery. During the period of November 16 to 30 it was occupied by small bronzes from the permanent collections, supplemented by a group of bronzes by Alfeo Faggi, of Chicago, assembled by Mrs. Chauncey J. Blair.



IN THE GLOAMING—BY JOSEPH T. PEARSON, JR.
AWARDED THE NORMAN WAIT HARRIS SILVER MEDAL, 1915

HALL OF INDUSTRIAL ART

NOT long ago, Mr. and Mrs. William H. Miner visited the educational department of the Art Institute and were deeply interested. It is not strange that these two friends of the Institute, who have made so much of Industrial Art in the apparently remote department of farm life, at what is known as Heart's Delight Farm, on Lake Champlain, should have observed with care and enthusiasm what has been done and is being done in the education of young men and women here. It was a joy to the officers of the Institute who accompanied them on their visit here to feel how certainly the application of æsthetic principles and ideals to the affairs of common life found quick response in their minds. Now the result is a gift of fifty thousand dollars for a hall which shall be devoted to the exhibition of objects of Industrial Art.

It comes to the institution at the moment when the truth is realized that a gift at an important juncture is multiplied many times in its significance and worth. This hall will be a home for valuable collections which have not hitherto been properly related. Such collections as may come in the future to increase our possessions in the realm of Industrial Art will be so cared for in connection with what we already have, that the thousands of students who are at the Institute, or are to come to the Institute, shall have an adequate and, indeed, a magnificent laboratory.

The Amelia Blaxius Collection of British pottery, which has been succeeded by the collections of Wedgwood and

Persian pottery, and is associated with the continental pottery already assembled, will doubtless be associated in time with oriental potteries, and it is hoped that some one with the same spirit of generosity as has been manifested in this gift will see to it that Italian and Spanish majolica shall not go unrepresented. There is a large field for those who may be persuaded to give toward the growth and development of Industrial Art, either by assuming the expense of building other halls for distinct purposes or by the generous creation of a fund for the purchase of such objects of art as are now sure to come upon the market because of the European war.

No one can be present on the occasion of the visit of the school children of our city to the Art Institute without realizing what a substantial and far reaching benefit would accrue from the gift of a hall of similar size for the work of children. The product of the Industrial Art movement which has been so largely European in the past, is sure to be in the hand of the young American very soon, as his achievement. Our location in the central west gives a unique opportunity to any one who will build another hall or endow this children's work so that the influence and teaching of the Art Institute may radiate throughout the whole country. Certainly this gift of the hall for Industrial Art offers a most inspiring example to those who would guide and strengthen the most important currents of our new American life.

The hall will bear the name of Dr. Frank W. Gunsaulus.

ANTIQUARIAN SOCIETY—At the annual meeting of the Antiquarian Society of the Art Institute, held November 9, officers were elected as follows: president, Mrs. Mar-

fal; December 19, William Tell; December 26, The Daughter of Mme. Angot (a comic opera). As usual, from two to four prominent soloists will interpret each opera. These opera even-



PORTRAIT: ANNE—BY GEORGE BELLOW
AWARDED THE NORMAN WAIT HARRIS BRONZE MEDAL, 1915

tin A. Ryerson; vice-president, Mrs. Benjamin F. Ayer; treasurer, Mrs. Ralph Clarkson; secretary, Mrs. George M. Eckels.

OPERA PROGRAMS—The December program of the Sunday evening opera concerts is as follows: December 5, Tales of Hoffman; December 12, Parsi-

ings are given under the auspices of the Sunday Concert Committee of the Chicago Woman's Club and an admission fee of twenty cents is charged to help cover the expense involved. Members of the Art Institute cannot be admitted free, for the membership is so large that if they were, the whole purpose of the concerts would be defeated.

ANNOUNCEMENT EXHIBITIONS

DECEMBER, 1915, TO MARCH, 1916

- November 16 to December 6—Twenty-third annual exhibition of china painting by the Atlan Club of Chicago.
- November 16 to January 2—(1) Twenty-eighth annual exhibition of American Oil Paintings and Sculpture.
(2) Exhibition of etchings, lithographs and drawings by Joseph Pennell, of London.
- January 3 to January 17—Exhibition of woodcuts and etchings by Helen Hyde.
- January 6 to January 23—(1) Exhibition of works by the National Association of Portrait Painters.
- January 18 to January 31—Exhibition of etchings and monotypes by Charles W. Dahlgreen, of Chicago.
- February 1 to February 15—Exhibition of block prints assembled by Gustave Baumann, of Chicago.
- February 8 to March 5—Twentieth annual exhibition of works by artists of Chicago and vicinity.
- February 16 to March 1—Exhibition of etchings, engravings, pen drawings and monotypes by Ernest Haskell.
- March 9 to April 2—Exhibition of works by the Guild of Boston Artists.

Other coming exhibitions of which the dates can not at present be definitely announced include sculpture by Anna V. Hyatt and Charles Haag; paintings by Alson Skinner Clark; the annual exhibitions of water colors, architecture, and work of the Art Students' League; and a Swedish collection from the Panama Exposition.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL AT 4 P. M.
DECEMBER AND JANUARY, 1916

THE TUESDAY AFTERNOON COURSE

- December 7—Lecture. "Puvis de Chavannes and mural decoration," by Anna Seaton-Schmidt, of Washington, D. C. Illustrated by slides.
- December 14—Lecture. "Illuminated manuscripts," by Dr. Frank W. Gunsaulus.
- December 21—No lecture. Christmas holiday.
- December 28—No lecture. Christmas holiday.

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January 4—Lecture. "The mosaics of Sicily and Italy," by Stella Skinner, University Guild Lecturer, Northwestern University.

January 11—Concert. By members of the Chicago Orchestra.

January 18—Lecture. "An American artist in the Sahara," by Charles Wellington Furlong, Boston. Illustrated by slides.

January 25 (at 4:15 p. m.)—Lecture. "Theseus and the Minotaur," by Henry Turner Bailey, Editor of the School Arts Magazine, Boston. Illustrated by drawings and slides.

LECTURES ON SCULPTURE

Lorado Taft, sculptor, Chicago. "Ancient and Renaissance sculpture." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock. The course began October 8. The special topics will be found on page 116.

LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"Architectural epochs." Eight lectures illustrated by the stereopticon. Monday afternoons at 4 o'clock, beginning January 3. The special topics will be found on page 116.

LECTURES ON PAINTING

Charles Francis Browne, painter, Chicago—"Ancient and Renaissance painting." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock, beginning March 24. The special topics will be announced later.

THE SCAMMON LECTURES

The Scammon Lectures this year will be on the general subject of prints. There will be six lectures delivered in March by FitzRoy Carrington, Curator of the Department of Prints, Museum of Fine Arts, Boston, and Editor of *The Print-Collector's Quarterly*. The special topics and dates will be announced later.

SATURDAY AND SUNDAY CONCERTS

Sunday afternoon orchestra concerts, under the auspices of the Chicago Woman's Club, are given at 3 and 4:15 o'clock. Opera concerts are given Sunday evenings at 8 o'clock. The concerts will continue throughout the winter season. Admission to Fullerton Hall, afternoon 10 cents; evening 20 cents.

Saturday afternoon chamber music concerts, under the auspices of the Society of American Musicians, are given every Saturday afternoon at 2:30 and 4 o'clock until January 8, except Christmas and New Year's Day. Admission to Fullerton Hall, 10 cents.

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CALENDAR OF LECTURES

IN FULLERTON MEMORIAL HALL, AT 4 P. M., UNLESS OTHERWISE STATED.
NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE.

December	3 Fri.	Lorado Taft.	Donatello.
	7 Tues.	Anna Seaton-Schmidt.	Puvis de Chavannes.
	10 Fri.	Lorado Taft.	Michael Angelo.
	14 Tues.	F. W. Gunsaulus.	Illuminated manuscripts.
	17 Fri.	Lorado Taft.	Bernini and the decadence.
January	3 Mon.	T. E. Tallmadge.	Pre-Renaissance architecture.
	4 Tues.	Stella Skinner.	Mosaics of Sicily and Italy.
	10 Mon.	T. E. Tallmadge.	The Renaissance in Italy.
	11 Tues.	Concert.	Members of the Chicago Orchestra.
	17 Mon.	T. E. Tallmadge.	The Renaissance in France.
	18 Tues.	C. W. Furlong.	An American artist in the Sahara.
	24 Mon.	T. E. Tallmadge.	The Renaissance in England.
	25 Tues.	(4:15) H. T. Bailey.	Theseus and the Minotaur.
	31 Mon.	T. E. Tallmadge.	The Renaissance in Spain; Germany.

Orchestra concerts, Sundays at 3 and 4:15 P. M. Admission 10 cents.

Opera concerts, Sundays at 8 P. M. Admission 20 cents.

Chamber music concerts, Saturdays at 2:30 and 4 P. M., until January 8, except
Christmas and New Year's Day. Admission 10 cents.



OKA AND WALMACHO—BY W. VICTOR HIGGINS
AWARDED THE MARTIN B. CAHN PRIZE, 1915

INSTRUCTION FOR CHILDREN—Plans for the effective organization of museum instruction for school children are still in the making. The Art Institute staff and members of the various organizations who are trying to solve this important educational problem were much interested in the views of Miss Deborah Kallen, of the Museum of Fine Arts, Boston,

as expressed in a lecture in the club room on the afternoon of October 30. Miss Kallen has had remarkable success in Boston instructing children of a social settlement in practical art work and in the intelligent use of museum collections. She illustrated her talk with examples of the work of her pupils and gave a demonstration with a group of children.

WATCHES IN THE ANTIQUARIAN COLLECTION



COACH WATCH
BY GRAUPNER

SEVERAL interesting watches have been added to the collection of the Antiquarian Society through Mrs. T. B. Blackstone, Mrs. William B. Frolichstein and Mrs. Charles W. Wheeler.

The term watch was originally applied to all timekeepers, the portable variety not being developed until about 1500, in Nuremberg. These measurers of time were not acquired in fashionable circles until they became compact and of reasonably small size. The fact that they were made to order and were expensive accounts for the great variety of form and the beauty of workmanship lavished upon them.

Johan Gottlieb Graupner, who lived in the Green Chambers, Dresden, about 1680 to 1700, is the maker of our example of a large silver traveling or clock watch, a style much favored before the advent of railways. It is thick and heavy, with a seven inch silver dial and double case, the inner case elaborately ornamented with pierced scrolls and rich

engraving, the outer one covered with leather and mounted with silver. The pendant is in two parts, so connected that the watch could adjust itself when it hung by the bow. The dial is of silver with a center circle of the months and an outer circle of which the Roman numerals are raised. With the usual peculiarity of such early timekeepers, it has the fourth hour denoted IIII instead of IV. The hours and half-hours strike on a bell inside the case. A repeating motion inside enabled the owner, by pulling a string passed through a pipe at the edge of the cover, to sound again the number of blows last struck.

Watch dials with pictures in opaque enamels in bright colors proved very attractive before the end of the seventeenth century. Two examples, one by Pieter Gib of Rotterdam, the other by Hervé of London, show the popular designs of shipping and seaports. The former is known as a pendulum watch; the balance, being weighted, vibrates, thus resembling a pendulum in motion. Its outer case is a repoussé cover of silver with a characteristic mythological or biblical subject signed by D. Cochin of Paris.

Both watches have watch glasses, high



COACH WATCH BY GRAUPNER, OPEN



WATCHES BY HERVE AND PIETER GIB

and round with a circular flat center known as the "bull's eye." A timekeeper by Spencer y Perkins, a London maker, has an outer case of tortoise shell piqué with silver pins, an effective though simple ornament. It is interesting to note that, in those early days, the outer cases were often left in coaches and various other places and that advertisements for their recovery were made by the owners. The dealers who sold these "fancy" time pieces were designated "toymen." B. B.

ACCESSIONS TO THE LIBRARY

DURING October the Library received nineteen of the publications of the Museum of Egyptian Antiquities at Cairo. Among these are *Scarab-shaped seals*, by Newberry; *Greek vases*, *Greek sculpture* and *Graeco-Egyptian glass*, by Edgar; and *Fayencegefässe*, by Bissing.

An interesting accession is the two volume set of Bellini's drawings published

by Corrado Ricci. The first volume contains the drawings in the Louvre and the second those in the British Museum.

The Library has received during the month three books published by the Paul Elder Company on the Panama-Pacific Exposition at San Francisco. These cover the architecture, sculpture and landscape gardening of the Exposition and the paintings, sculpture and graphic arts of the Palace of Fine Arts, making a complete record of the art of the Exposition.

In the Photograph and Lantern Slide Department a set of photographs and lantern slides of the Exposition at San Francisco has been added. The collection of lantern slides on American mural painting has been enlarged by many new examples. A rare photograph of a wooden statue by Onkei, the Japanese sculptor, has been given to the department by Mrs. Hall.

Among the books added during October are the following:

- Anderson, A. J.—The romance of Leonardo da Vinci. 1915.
 Bacha, Eugene—Les très belles miniatures de la Bibliothèque Royale de Belgique. 1913.
 Bastelaer, René van—Les estampes de Peter Bruegel, l'ancien. 1908.
 Bénédite, George—Objets de toilette. 1911.
 Bensusan, S. L.—Home life in Spain. 1910.
 Biermann, Georg—Bernard Hoetger. 1913.
 Durand-Gréville, E.—Hubert et Jean van Eyck. 1910.
 Ferrigni, Mario—Madonne Fiorentina. 1912.
 Groot, C. Hofstede de—Meisterwerke der Porträtmalerei auf der Ausstellung im Haag, 1903. 1903.
 Hallays, André—À travers la France. 5 v. 1911-1914.
 Hoeber, Arthur—The Barbizon painters. 1915.
 Hugon, Cécile—Social France in the XVII century. 1907.
 Lees, Dorothy Neville—Tuscan feasts and Tuscan friends. 1907.

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Lipparini, Giusseppe — Francesco Francia. 1913.

Meissner, Franz Hermann — Max Klinger. 1914.

Mullgardt, Louis Christian—Architecture and landscape gardening of the Exposition. 1915.

Neuhaus, Eugen—Art of the Exposition. 1915.

Neuhaus, Eugen—Galleries of the Exposition. 1915.

Nichols, John Gough—Ancient paintings in fresco . . . on the walls of the Chapel of Trinity . . . at Stratford-upon-Avon. 1838.

Poe, Edgar—Poetical works with illustrations by Edmund Dulac. n. d.

Quibell, J. E.—Archaic objects. 1905.

Reinach, Salomon—Repertoire de l'art quar-
ternaire. 1913.

Ricci, Corrado—Iacopo Bellini e i suoi libri di disegni. v.1 Il libro Louvre. v.2 Il libro del British Museum. 1908.

Ricci, Seymour de—Exposition d'objets de moyen age et de la renaissance. n. d.

Rohault de Fleury, Georges—Les monuments de Pise au moyen age. 2 v. 1866.

Sparrow, Walter Shaw—A book of bridges by Frank Brangwyn. 1915.

Testi, Laudedeo—La storia della pittura Ven-
eziana. 2 v. 1909-1915.

Toison d'or—Les chefs-d'œuvre d'art à l'ex-
position de la Toison d'or à Bruges en 1907. 1908.

Van Dyke, John C.—The new New York. Illustrated by Joseph Pennell. 1909.

Venturi, Lionello—Le origini della pittura
Veneziana, 1300-1500. 1906.

Vernier, Émile—Bijoux et orfèvreries. 1907.

ATTENDANCE

MUSEUM—The number of visitors at the Museum during October, 1915, was as follows:

		Average
5 Sundays	28,427	5,685
10 other free days	39,566	3,956
16 pay days	7,996	500
	75,989	

The total attendance for the same period last year was 69,057, showing an increase this year of 6,932.

LIBRARY—The number of visitors at the Ryerson Library during October, 1915, was as follows:

Day attendance—	Oct.
Students	4,138
Visitors	719
Consulting visitors	1,321
Evening attendance	846
Sunday attendance	1,053
Photograph and lantern slide dept.	215
	8,292

During the same month last year the attendance was 8,030, showing an in-
crease this year of 262.

SCHOOL—The attendance in the School during October, 1915, was as follows:

	Men	Women	Total
Day school	302	369	671
Evening school	316	117	433
Saturday school	106	282	388
Total	724	768	1,492
Students in two depart- ments	19	23	42
Corrected total	705	745	1,450

LECTURES—The attendance at lec-
tures and entertainments held in Full-
erton Memorial Hall during October,
1915, was as follows:

8 lectures to members and students	3,465
14 other lectures and musicals	5,279
8 Sunday afternoon concerts	2,816
2 Saturday afternoon concerts	146
32	11,706

MUSEUM INSTRUCTION — During October the number of visitors receiving instruction was 1,126. Of these more than 200 came on Sunday. Much interest was shown in the informal talks given in the galleries on that day.

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THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents	{ MARTIN A. RYERSON FRANK G. LOGAN
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Membership Clerk	MISS GRACE M. WILLIAMS
Librarian	MISS SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson Library upon art.

LIBRARY

The Ryerson Library, containing about 10,000 volumes, 30,000 photographs, and 13,000 lantern slides on art and travel, and the Burnham Library, containing about 1,500 volumes on architecture, are open every day, including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is five cents a copy, fifty cents a year postpaid.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 238 pages and 49 illustrations	25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	25c
Part I. Oriental and Early Greek Art	25c
Part II. Early Greek Sculpture	25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c
Catalogues of current exhibitions	5c to 50c

MUSEUM INSTRUCTION

Visitors desiring to see the collections of the Museum under guidance may make appointments with Mrs. Hall in Gallery 14.

Terms: One dollar per hour for single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person; of over twenty, or clubs less than forty, five dollars. For clubs of over forty, ten dollars. Time limit: one and one-half hours. Regular class instruction, three dollars for twelve lessons. No single tickets.

Chicago public school teachers, in groups or accompanied by classes, admitted free.

REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (32 subjects at 25c. each, 8c extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and 205 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

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